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CHRYSOPHORON

For Illumination.

A SUBSTITUTE FOR THE GILDING SIZE
OF THE MIDDLE AGES.

THE MODE OF APPLICATION FULLY DESCRIBED; AND PRACTICAL HINTS GIVEN AS TO GILDING, &c.

BY FREDERICK MAMO.

Ars probat artificem.

LONDON:
[illegible]OR AND NEWTON, 38, RATHBONE PLACE.
1864

12

170. m.
12.

Price Sixpence.

Fig 1.

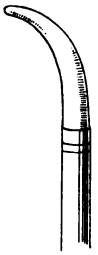


Fig 3.

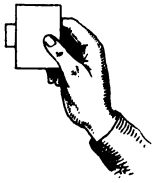


Fig 2.

Fig 4.

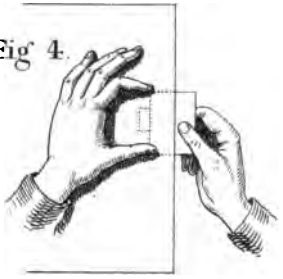


Fig 5.

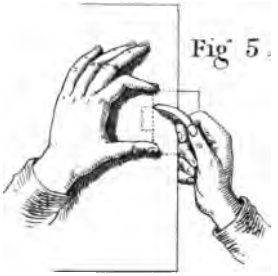
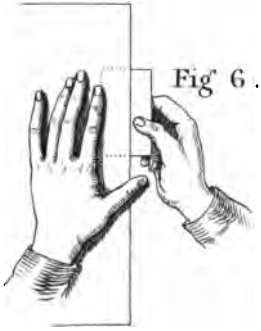


Fig 6.



The dots in Figs 4. 5 & 6 indicate the position of the Gold Leaf and portion of the Card lying under the Vellum.

CHRYSOPHORON

For Illumination.

BODLEIANA · BIBLIOTHECA ·

A SUBSTITUTE FOR THE GILDING SIZE

OF THE MIDDLE AGES.

THE MODE OF APPLICATION FULLY DESCRIBED; AND PRACTICAL HINTS GIVEN AS TO GILDING, &c.

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LONDON:
WINSOR AND NEWTON, 38, RATHBONE PLACE,
Artists' Colour Makers, by Special Appointment, to Her Majesty, and to H.R.H. the Prince of Wales.
1864

170. m. 12.

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MAMO'S CHRYSOPHORON.

A SUBSTITUTE FOR THE GILDING SIZE OF THE MIDDLE AGES.

On a close and careful examination of the gilding so profusely used in illuminated pages of the Mediæval MSS., and especially of those which display in *burnished* gold, small initials, text, and intricate ornaments, we cannot but conclude that the illuminators of these works must have been in possession of a peculiar preparation by which they were able to obtain the above-mentioned results in a sure and easy manner, just as we produce our hand-writing by one simple application of ink to paper.

The neat outlines of these letters and ornaments, their beautiful smoothness, the easy way in which they seem to have been produced, and, above all, their profuseness, strengthen us in the belief that in such, and no other

manner, must the gilding composition of those times, have been used.

The genuine art which was, in all probability, taught orally, has been, unfortunately, lost to us; for notwithstanding the many recipes extracted from old treatises describing the processes of illumination, connoisseurs freely confess that none of them seem likely to give results equal to the old specimens, and in spite of the many discoveries made since those days in the sciences and arts, we have not hitherto succeeded in finding the ingredients which were then used, or even in supplying a substitute.

The prevailing and increasing taste for the beautiful art of "illumination" is greatly in need of some preparation for adequately imitating these brilliant layers of gold, and the many preparations which have from time to time been supplied are all deficient in many desirable qualities.

In the directions given us for using them we are told, firstly, that the surface of the paper should be moderately rough to hold the gold body firmly, and in the case of hot-pressed paper, that the surface to be coated should first be roughened with a knife or an ink-eraser. Secondly, that the coats should be crossed in different directions over each other, taking care that each coat is dry before another is applied; and that two or three coats should be laid over each other for flat ornaments, and for raised ones as many as will elevate the work sufficiently.

Thirdly, that the coats are not to be laid on thick, for the surface will honeycomb, and the gold body will be liable to scale off. Fourthly, that to get a very true raised surface, the gold body when dry is to be rubbed with emery paper, and to have rapidly applied to it another thin coat. Fifthly, that the prepared ground is to be treated with water, applied by means of a brush, for the purpose of causing the leaf-gold to adhere firmly to the surface.

The objections to the above process are, that, in the first instance, it is very objectional to scrape a surface on which it is intended to lay any colour, for the surface so abraded will present a downy texture difficult to work upon, and in such ornaments as are of an intricate nature, it will be found very difficult to scrape the portions to be covered with the gilding preparation, without, at the same time, abrading those to be coloured. Secondly, however easy it may appear in theory to lay six or eight coats over each other, in practice it is very different, if any but simple flat layers of gold have to be produced. It is a task of great difficulty, involving a great expenditure of time, and, in fact, it is almost an impossibility to place six or eight coats on small initials, delicately framed arabesques, and especially small text requiring to appear in raised gold. Even admitting that, with infinite trouble, these coats could be laid one over the other in a satisfactory manner, another difficult and tiresome pro-

cess remains to be done, namely, that of treating the prepared ground with water. The difficulty of this arises from the circumstance, that if any portion of the paper beyond the prepared ground be wetted, the leaf-gold will adhere to it so firmly as not to be easily removed, and consequently the whole work runs a chance of being disfigured. The whole process requires such nicety of handling, involves so much loss of time, and its ultimate success is attended by such uncertainty, that it must candidly be admitted that the gilding preparations now in use are far from perfect. Considering, moreover, the profusion of the burnished gold in mediæval works, we cannot but conclude that the unknown art in question must have been much easier in practice than here represented.

After many years of experiments and repeated failures, I have succeeded in producing a preparation possessing the desirable qualities, which seem to be wanting in the gold grounds at present in use.

The testimonials* which have been given me by the best judges in this matter viz., Mr. Digby Wyatt, Mr. Owen Jones, and Mr. A. H. Warren (Instructor to the Royal Family), all of whom, with great kindness, attended in person to witness my method of working, (which method they at once succeeded in imitating,) are sufficient guarantee that my preparation possesses all the advantages to which it lays claim.

* See page 21.

These advantages are :—

Firstly.—That its tenacity is such that the paper does not need to be roughened in order to hold it firmly.

Secondly.—That it does not require to be laid on the paper more than once, and the layer can be made thick enough to obtain the raised effect, by which means the clear outline and neat appearance, so much admired in the mediæval gilding, is at once secured, and small text and intricate ornaments in burnished gold produced—a result not yet satisfactorily attained by any other preparation.

Thirdly.—That it admits of being used thickly without any danger of crumbling under the pressure of the burnisher, or of getting detached from the surface of the paper, even when roughly handled.

Fourthly.—That it holds the gold firmly without requiring to be previously moistened with water.

Fifthly.—That not being, when dry, sticky to the fingers, it allows of the gold being handled easily even by beginners.

MATERIALS.

The materials requisite in using Chrysophoron are leaf-gold, a gilder's cushion and knife, a three inch square marble or china slab and a small palette-knife, a

burnisher, a piece of very fine vellum, Mamo's pounce, a little cotton, two or three quill pens, a flat hog-hair brush, No. 4, a small square piece of card paper, and an ivory tracer.

The gold best suited for burnished work is that beaten to a moderate thickness, and without alloy, for the alloy generally changes its brilliant yellow colour into a pale one, or imparts a copperish tint, which does not harmonize well with the surrounding colours, besides giving it an appearance very different from the antique. It should be as highly coloured as possible, and of such thickness as to be well adapted for beginners. For mat gold, the cheaper and commoner quality may be used.

The marble or china slab is useful for working up with the palette-knife the portion of the gold body to be used, and, more especially, for mixing any portion that may get dry while working.

The burnisher I would most recommend is one of a "claw" shape—the "claw" having a moderately good point for reaching inner angles of letters, &c., (see Frontispiece, Fig. 1).

Of vellum, one piece only, six inches by five, will be required; this will last for ever. It should be very even on the surface, and so thin as to allow of a piece of leaf-gold being seen through it dimly when laid under it. If such vellum cannot be found, a piece of highly-glazed paper may be used instead.

Mamo's pounce is of excellent use for causing colours to flow freely on vellum, or paper that may chance to be greasy, and for making them and the gold preparation adhere firmly to the surface, and has the advantage of not possessing the objectionable quality, to be found in common pounce, of causing the superfluous gold to stick to the paper. Indeed, it contributes to prevent it from so doing to a certain extent.

The cotton is required for removing the superfluous gold after burnishing.

The quill pens should first be thinned, in order to soften them, and afterwards cut to the required width in the nib, both for writing text intended to be gilt and for filling in the grounds of capitals, spraywork, leaves, dots, &c.

The hog-hair brush is recommended on account of its being suited by its firmness for mixing thoroughly the solid and liquid parts of the preparation, and for transferring it, when mixed, to the point of the quill pen.

The tracer is used for puncturing diapers when the gold leaf has been applied to the preparation.

MODE OF WORKING.

Although it is not absolutely necessary to stretch paper or vellum before commencing any drawing to be coloured, still the plan is to be recommended; and drawings which are to undergo the burnishing process should be stretched either on glass or other polished surface hard enough to resist the pressure of the burnisher. After the paper or vellum has been stretched, a little of Mamo's pounce should, previous to commencing the drawing, be dusted on it, and rubbed with a pressure corresponding to the toughness of the paper. Some kinds of paper, owing to their being deficient in size, present, after rubbing, a surface of downy texture; these ought to be rubbed with the greatest gentleness; there are others, on the contrary, which resist any amount of rubbing, and these kinds, together with vellum, especially the kind which has no preparation of chalk on it, are greatly improved by the operation. The superfluous pounce is to be removed, first, by blowing on the paper, and afterwards by wiping it with a clean cloth.

If printed outlines are to be gilt and coloured, particular care should be taken not to smear the text, and in order to avoid this, only the portions to be gilt should be rubbed with the pounce, and a leather stump should be

used to reach the spaces left in the text for small capital letters.

These preliminaries settled, place on your right the slab and palette-knife, take the bottle containing the preparation, and be particularly careful not to shake it roughly in order to mix the ingredients, but insert the palette-knife, and in taking up the required portion of the sediment, allow the liquid portion to trickle back into the bottle; work up the sediment so taken on the slab with the spatula, and collect it in a small mass. Dip the hog-hair brush into the bottle and charge it with the supernatant liquid, and work it into the collected mass by drawing the brush towards you on the slab in one straight direction, because practically it will be found that if the brush be drawn backwarks as well as forwards, the hairs spring and bubbles are produced.

The mixture is to be made thin enough to flow without difficulty from the pen. It must, however, be borne in mind that it should be used as thick as possible, and that it should be laid on the paper very substantially, for it is by these means only that the raised effect is obtained.

The following are the reasons why Mamo's preparation is furnished in two forms. It is well known that papers are absorbent in proportion to the quantity of size used in their manufacture, and that a body colour—*i.e.*, colour mixed with white—laid substantially on absorbent paper, owing to this latter taking up the gum of the paint,

adheres less firmly than if laid on a non-absorbent paper. To prevent a gold body from crumbling under the pressure of the burnisher, it must contain a certain quantity of gluten; but if this quantity be in excess, the burnishing of the gold is endangered. In the same way, if Mamo's preparation in one form were laid on paper that was too absorbent, its tenacity would, for the reason above given, be so much lessened as either to refuse to retain the leaf-gold when pressed against it, or possibly to crumble under the burnisher, and if laid on a highly glutinous paper, it might prove too clammy to allow of a bright polish being given to it. In order to obviate these difficulties, one form of Mamo's preparation (No. 1) has been made suitable for vellum and tough paper generally, and when a softer kind of paper is used a portion of No. 2 is mixed with No. 1, the quantity varying with the texture of the paper. No rule can here be given for the exact proportions of each forms to suit the different kinds of paper; practice will prove the best guide, as some papers require two parts of No. 1 and one part of No. 2, while others require an equal portion of each; and there are yet other kinds of drawing boards so deficient in size as to require No. 2 without admixture of No. 1.

For mat gold, mixture No. 2 should be used without any admixture of No. 1, also for burnished gold which is to appear flat, but then it must be applied thinly. No. 1 mixture if used without admixture of No. 2 is to be ap-

plied very substantially, for if used thinly it might possibly not hold the gold-leaf firmly.

When the spaces to be gilt have been filled in with the mixture, the whole must be left in a place free from dust to dry of itself without the aid of fire or sun. It would be difficult to say how long the preparation will take to dry, for much depends on the state of the atmosphere and on the way in which the preparation is used, for it is obvious that small surfaces will dry much sooner than large ones, but it may be stated approximately that from four to six hours will generally be found sufficient.

I have been asked whether a drawing might be prepared with the mixture, then put by, and the gold applied at any future time. Occasionally, the leaf-gold has been successfully applied to paper that has been prepared many days, and at other times the gold has not adhered well without previously breathing on, or, better still, scraping the surface of the prepared ground with a sharp knife. The last expedient might be resorted to in case of necessity, but the better plan would be to lay on the mixture in the morning and apply the gold-leaf in the afternoon, allowing more time for drying in winter than in summer.

MODE OF APPLYING THE LEAF.

Some good directions have been given in various Manuals on Illumination as to the best method of handling gold-leaf, but excellent as these are, the tyro is recommended to repair to a gilder's shop, where he will learn more in a few minutes than the best treatise on the subject can ever teach him.

For convenience of working you should have on your right hand the gilder's cushion and knife, and gold book; nearer to you lying on the drawing itself have your burnisher and the card paper (a visiting card), and close by, on the left, the piece of vellum. Carefully open the book, insert your knife, which must have a perfectly even and slightly sharp edge, underneath the leaf gold, gently lift it and lay it flat on the cushion. Measure with your eye the piece you are to cut off, which is to be somewhat larger than the portion of the prepared ground to be gilt, cut it accordingly, lay down the knife, and take up the card. With the tip of your tongue damp the under surface of one edge, and apply it to the edge of the piece of leaf gold. They will adhere to each other (Fig. 2), and you can easily lay the gold leaf flat on the prepared ground (Fig. 3). Now while still holding the card with the piece of gold in its proper position, take up the

piece of vellum with the left hand, and place it both on the gold and a portion of the card. Rest your left hand on the vellum in such a way as to have your thumb on one angle of the card and your forefinger on the other (Fig. 4). Let the card drop from your right hand without altering the position of the edge that holds the gold leaf, take up the burnisher and with moderate pressure draw its point along the edge of the card holding the gold (Fig. 5,) in order to cause the whole length of the metal leaf to stick to the preparation.

Withdraw the card and burnish with firm pressure that portion of the vellum immediately lying on the piece of gold, all the while keeping your left hand steadily fixed. Next remove the vellum and burnish directly on the metal, lightly at first, and afterwards increasing the pressure as you feel your burnisher running smoothly over the surface.

If the piece of gold to be laid on the prepared ground is small, say a quarter of an inch square, the burnisher need not be drawn along the edge of the card, but instead, the left forefinger may be made to rest on the vellum on the spot occupied by the gold, which is thus kept firm in its place while the card is removed by the right hand. (Fig. 6).

Should any portion of the gold leaf be rubbed off by the burnisher, apply another piece to the bare part and proceed as before.

SHELL GOLD.

Shell Gold used instead of leaf is susceptible of great burnish, but in using it a camel hair brush must be charged with the gold and applied so as not to disturb the surface of the preparation: all retouches should be avoided until the ground is perfectly dry, and if it be found that the liquid gold has been applied too thinly, a second layer can be applied after the first has become perfectly dry. To give a good burnish to shell gold, a piece of highly polished thin paper must be laid on it and burnished. Then proceed to burnish directly on the metal and at first use the lightest possible pressure, or more correctly speaking a light touch, and then gradually increase the pressure in proportion to the freedom, with which the burnisher glides over the surface of the gold.

I would, however, recommend leaf in preference to shell gold, both for the polish, which the former is susceptible of taking, and for economy. One leaf of metal will go as far as two small gold shells.

Each piece should be completely burnished before proceeding to the next one. The removal of the superfluous gold can be put off till the whole work of burnishing is completed.

FURTHER HINTS AND MEMORANDA.

The bottles containing Mamo's Chrysophoron must be kept well closed when not actually in use.

They are not to be roughly shaken for the purpose of mixing up the deposit.

When the preparation is once laid on the paper, great care must be taken not to touch it with the fingers even after it has dried, and not to rub it with the elbow during the process of applying the gold leaf; for the slightest friction will produce a polish on the surface of the preparation which will prevent the metal from adhering firmly:—in the same way great care must be taken not to burnish any portions beyond those covered with the leaf gold.

Should any portion refuse to hold the gold, either breathe on it, or resort to the operation of abrading the surface as recommended in page 15.

In gilding separate minute ornaments, such as dots, spraywork, &c., use a small camel hair brush, which is to be moistened with the tongue in order to catch up the gold.

Bubbles appearing in the preparation when on the slab may be removed either by working up the mixture stiffly or by spreading it flat with the spatula, and afterwards collecting it to be thinned with the liquid portion out of the bottle.

Working by candle-light, or in a room where a fire is burning ought to be avoided, for the heat is apt to deprive the preparation of the property it possesses of holding the gold when pressed against it.

A moist atmosphere is preferable to a dry one.

To give a brighter polish to the gilding, two days after it is burnished, gently rub it with a piece of clean soft wash leather, and reburnish.

Beginners are recommended to practise mixture No. 2, with mat gold first, as no burnishing is required, and to try mixture No. 1, on dots and separate minute ornaments before undertaking more difficult work.

Mixture No. 1 requires to be laid on the paper very substantially, while if No. 2 has to be burnished, it must be applied thinly.

Any suggestions tending to facilitate the process will be most kindly accepted, and on a future occasion recommended. Any further explanations that may be required of me, touching the modus operandi, I shall be most happy to afford through the medium of "Notes and Queries."

TESTIMONIALS.

"Tyddyn Tudyr,
"Llanfihangel,
"Glyn Myfyr,
"Corwen.
"August 26th, 1863.

"My dear Sir,

"Mr. Warren informs me that he has tried your gold preparation, and that he considers it more perfect than any he has used. From what I have seen of it I can willingly endorse this opinion. You have certainly conferred, by your discovery, a great benefit upon Illumination.

"Yours very faithfully,
"OWEN JONES."

"37, Tavistock Place. W.C.
"August 13th, 1863.

"Mr. Mamo has shewn me his process and material for procuring raised mat and burnished gilding in Illumination. For effect and facility in use I have never seen anything comparable to it.

"M. DIGBY WYATT."

"August 25th, 1863.

"I beg to testify to the extreme utility of Mr. F. Mamo's newly invented composition for raising gold ornament and lettering, for purposes of Illumination, &c. Without the slightest hesitation, I pronounce it to be the best material for gilding or silvering that I have seen, and the only composition in which small text can be written, raised, and gilt, by one process only. In my opinion it cannot be too highly recommended.

"ALBERT H. WARREN."

THE END.

LONDON:
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PRIZE MEDAL OF THE GREAT EXHIBITION OF 1851.

AWARDED TO WINSOR AND NEWTON,

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This was a Competitive Exhibition. Messrs. Winsor and Newton carried off the ONLY Medal that was awarded to the competitors, English and Foreign for Artists' Colours.

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AWARDED TO WINSOR AND NEWTON,

CLASS II, CHEMISTRY, SECTION A. No. 627.

The award of a Prize Medal to Messrs. Winsor and Newton for their UNEQUALLED display of fine and costly Pigments, was accompanied by the following remarks from the Jurors, viz.:

"For a magnificent display of Artists' Colours, **and for their endeavours to substitute permanent colours for the more fugitive pigments used by Artists.**"

LIST OF COLOURS AND MATERIALS

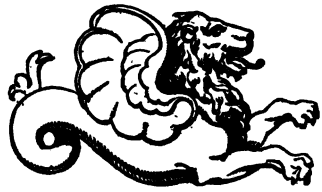
FOR

ILLUMINATION.

MANUFACTURED BY

WINSOR AND NEWTON,

BY APPOINTMENT TO HER MAJESTY AND H.R.H. THE PRINCE OF WALES.



Ars probat artificem.

38, RATHBONE PLACE, LONDON.

Winsor and Newton's Colours and Materials can be obtained of all local Artists' Colourmen, Booksellers, Stationers, &c.

Illumination.

A foremost place amongst the felicitous revivals of the Arts of the Middle Ages may be assigned to *Illumination*. It exactly supplies a want in the general Art-Education, and also in the Art-Practice of our own times, which, without it, must have remained still a want. A true art, the range of Illumination is so wide, and it both rises so high and condescends to such lowly simplicity, that it may be equally practised by artists possessing the most exalted powers, and by the most elementary learners of what is popularly entitled "Drawing." Figure subjects of every kind and heads may be introduced with the happiest effect in medallions by the Illuminator, or in various ways may take parts in his compositions; and he may treat them as miniatures of the highest order. And in like manner, mere groups of letters, forming brief texts of Holy Scripture, or historical and other legends may constitute subjects for illuminating, that may exhibit brilliant colouring, skilful combinations, and effective treatment.. Thus, Illumination may be dealt with even as a mere amusement, exercising but little of thought, and requiring no more than a moderate amount of patience, attention and dexterity. At the same time, Illumination never altogether loses sight of its character as an art, while it invariably suggests and leads on to more artistic aims and more dignified achievements. This, indeed, is the peculiar quality of this art—that it always stimulates the student to advance and improvement. And, on the other hand, Illumination to be really good in itself, necessarily requires in every instance such mental exertion as cannot fail to be productive of beneficial results.

The popularity of Illumination, under every condition and for every variety of purpose, is equally remarkable and gratifying; and this popularity, however great, is still continually increasing and extending its influence. Under such circumstances, it becomes important that students should familiarize themselves with the early history of the art, and should thus be enabled to base their own practice upon the authority of the mediæval masters. This study of early Illumination for the sake of what it is so well able to teach, differs altogether from a mere reproduction of the art, as it was actually practised in early times. Living Illuminators, having derived from the past the lessons that the past is able to impart with such impressive effect, will develope a fresh era in Illumination. They will work independantly for themselves, duly reverencing authority, while resolute in their aspirations for origi-

nality. Whatever is valuable in it, may be derived from the early Illumination; but the new art must not be content to be only a counterpart or a reiteration of the old. Modern Illuminators have at their disposal one grand advantage altogether unknown to their remote predecessors; and this is the facility with which they are able to obtain colours, and the entire *matériel* required by them in their practice. The old Illuminators had to prepare their own colours, and to invent and make their own implements; now, everything is prepared for Illuminators. They need make no experiments, nor fear any failures. The best of everything is within their reach—all that rests with themselves is the *worthy use* of their first-rate appliances and means.

This equally elegant and useful Art, now again held in high esteem, is both studied and practised with continually increasing devotedness.

Messrs. WINSOR and NEWTON have bestowed the most thoughtful attention upon the preparation of every variety of illuminating *matériel*, and they have succeeded in providing all that can be desired by Illuminators.

Extract from "A Manual of Illumination," by J. W. Bradley, B.A., and T. G. Goodwin, B.A.

"Availing ourselves of the knowledge of the modern forms of the preparation of Colour, we may pronounce for Water Colours as being the best adapted for Illumination. There are two kinds of Water Colours, viz., *Dry Cake Colours* and *Moist Colours*—and of these two the latter are preferable as giving out the greater volume of colour, and possessing the greater tenacity or power of adhering to the surface of the material on which they are used. Of Moist Colours there are two descriptions, viz., *solid* and *liquid*. Some of the colours will not keep well in the latter form, and moreover, there is a waste in using them when only moderate quantities are required, as the colour cannot be replaced in the tube when once squeezed out. Hence it is best to use the *solid* Moist Colours. The ordinary kinds of solid Moist Colours are those placed in pans, and those made up *per se* in wafers. They are both apt to get dirty and dusty when once uncovered, and therefore cannot be said to give complete satisfaction for Illuminating purposes, wherein it is indispensable that the colours should be kept very pure and clean.

"Messrs. Winsor and Newton have got over the difficulty by placing their Illuminating Colours (preparations of solid moist character) in small china gallipots with lids, *and have consequently turned out the best form of Illuminating Colours with which we are acquainted.*"

"Only lately, still greater improvement has been made on these gallipots, by making them of glass, so that *the colours can be seen through the lids.*"

Extracts from "The Art of Illuminating," by M. Digby Wyatt, F.S.A.

"These colours are selected from the list of water-colours made at the present day (upwards of eighty) and will I think be found to be all that can well be required for illuminating. Messrs. Winsor and Newton have arranged them into four different lists, which are placed in boxes (complete with colours and materials for working), of the respective values of £1 1*s*, £1 11*s*. 6*d*., £2 2*s*., and £3 3*s*."

"Messrs. Winsor and Newton's colours are very excellent." . . . .

"From Messrs. Winsor and Newton, especially, I have received the kindest and most intelligent co-operation; and I am happy to be the channel of making public the result of a series of experiments on the combination of colours, and the use of various materials for illuminating purposes, suggested to me, and made with great tact and judgment by Mr. W. H. Winsor.

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Indian Red		Sepia	
Indigo		Scarlet Vermilion	
Ivory Black		Aureolin	3s. each.
Light Red		Burnt Carmine	
Lamp Black		Cadmium Yellow	
Naples Yellow		——— Pale	
Olive Green		Cadmium Orange	
Raw Sienna		Carmine	
Vermilion		French Blue	
Vandyke Brown		Intense Blue	
Yellow Ochre		Indian Purple	
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Orange Vermilion		Oxide of Chromium	
Violet Carmine		Rose Madder	
		Viridian	

Mars Orange	Smalt	5s. each.
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Prepared Chinese White, Indian Ink, and Ox Gall. . . .	1	0
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A preparation applied to such parts of the Work as are to be covered with Gold, to which it imparts solidity and richness. Placed in bottles ready for use,

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Shell Fine Gold—per shell.
Ditto extra large „
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Ditto, extra large size.
Saucer, Citron Gold, large size.
Saucer Green Gold, large size.
Saucer Platina, large size.
Saucer Aluminium, large size.
Saucer Silver, large size.

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Cakes of Fine Gold, in porcelain pans
Cakes of Platina, in ditto.
Cakes of Aluminium, in ditto.
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Finest Foreign Bronze—per 1 oz. do.

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6. Have mercy upon me, O God, according to Thy loving-kindness.—*Psalm* li. 1, 2, 3 *v.*
7. Prevent us, O Lord, in all our doings, with Thy most gracious favour.—*Collect.*
8. Blessed Lord, who hast caused all Holy Scriptures to be written for our learning.—*Collect.*
9. Fret not thyself because of evil-doers. *Psalm* xxxvii, 1, 2 & 3 *v.*
10. O praise the Lord, all ye nations.—*Psalm* cxvii.
11. The Lord hear thee in the day of trouble.—*Psalm* xx. 1, 2, 3, & 4 *v.*
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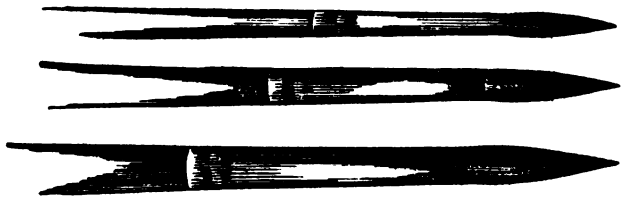

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	Each s.	d.
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Or	2	0
Purpure	2	0
Azure (No. 2)	3	0
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Argent (Silver), and Or (Gold), are placed in the usual China saucers.

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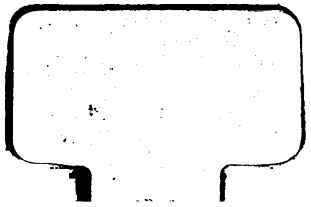

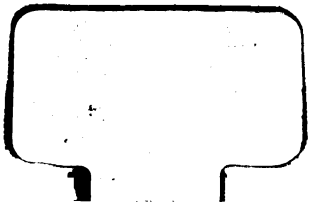

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